



*dulces exuuiæ dum fata deusque sinebat*  
sweet castoff garments, while fate and god allowed,

*accipite hanc animam meque his ex soluite*  
take this spirit                      and me from these cares

*curis.*  
Relieve.

*Uixi et quem dederat cursum fortuna peregi*  
I lived, and the course given by Fortune I completed

*et nunc magna mei sub terras ibit imago.*  
and now great beneath the the earth will pass my shade.

*urbem praeclaram statui, mea moenia uidi,*  
A city famed I founded, my ramparts I beheld;

*ulta ulrum poenas inimico a fratre recepi.*  
avenging a husband, the penalty from an evening and brother I  
exacted.

*felix heu! nimium felix, si litora tantum*  
Happy, ah! too happy : if only our shores had

*numquam Dardaniae tetigissent nostra carinae.*  
never been touched by Dardanian keel!

Publius Vergilius Maro,

*Aeneid* 4.651-8

## PERFORMANCE NOTES (Bh.X. 2007)

Harmonic major thirds are to be tuned pure (5:4) throughout.

Classical pronunciation of the Latin. Spelling alterations in the text are intended to reflect actual pronunciation.

*t*, *d*, and *n* are true dentals; mute stops are unaspirated as in Spanish and Italian.

*v* is like Castilian *b*, a bilabial fricative.

"manga", bar 17, is pronounced *maŋna*, where *ŋ* is as *ng* in English "sing."

Similarly, "numquan" in 43 is *nunquan*.

*r* is a lingual trill, *h* strongly aspirated.

Diphthongs: generally prolonged on the initial element: *ae* on *a* with *e* offglide; similarly *oe* ("moenia", "poenas"). Likewise with vowel + semivowel, as e.g. *nunc* (16), *virum* (31-2), *numquan*. Note though that *ea* and *oa* elisions (34) prolong the second element, *a*.

Cover: "Dido" by Marc' Antonio Raimondi (afetr Raphael)  
courtesy of Peter Parshall.

# DULCES EXUVIAE (Vergil)

DOUGLAS LEEDY 1969  
Revised 2007

Adagio (♩ ca 56-62)

Soprano I/II

Dul - ces ex - u - vi - ae \_\_\_\_\_ dum fa - ta de -

Alto I/II

Dul - ces ex - u - vi - ae \_\_\_\_\_ dum fa - ta de -

Tenor I/II

Bass I/II

4

S

us - que sin - e - bat: ac - ci - pit' hanc a - ni - mam \_\_\_\_\_

A

us - que sin - e - bat: ac - ci - pit' hanc a - ni - mam \_\_\_\_\_

7

S

— mequ' his \_\_\_\_\_ ex - sol - vi - te cu - ris. \_\_\_\_\_

A

— mequ' his \_\_\_\_\_ ex - sol - vi - te cu - ris. \_\_\_\_\_

11

S Vi - xi et quen de-de-rat cur - sum for - tu -

A Vi - xi et quen de-de-rat cur - sum for - tu -

T Vi - xi et quen de-de-rat cu - sum for - tu -

15

S na pe - re - gi \_\_\_\_\_ et nunc \_\_\_\_\_ mang - na me -

A na pe - re - gi \_\_\_\_\_ et nunc \_\_\_\_\_ mang - na me -

T na pe - re - gi \_\_\_\_\_ et nunc \_\_\_\_\_ mang - na me -

18

S i \_\_\_\_\_ sub ter - ras i - - bit i - ma -

A i \_\_\_\_\_ sub ter - ras i - - bit i - ma -

T i \_\_\_\_\_ sub ter - ras i - - bit i - ma -

22

S

go. \_\_\_\_\_

A

go. \_\_\_\_\_

T

go. \_\_\_\_\_

25

SI

Ur - bem prae - cla - ram sta-tu - i, me-a moe -

SII

Ur - bem prae - cla - ram sta-tu - i, me-a

A

Ur - bem prae - cla - ram sta-tu - i, me-a moe -

TI

8 Ur - bem prae - cla - ram sta-tu - i, me-a moe -

TII

8 Ur - bem prae - cla - ram sta-tu - i, me-a

BI

Ur - bem prae - cla - ram sta-tu - i,

BII

Ur - bem prae - cla - ram sta-tu - i, me-a

28

S I

ni - a, moe - ni - a vi - - - di, \_\_\_\_\_

S II

moe - - - ni - a vi - - - di, \_\_\_\_\_ vi - - -

A

ni - a, moe - - - ni - a vi - - - di -

T I

8 ni - a, moe - - - ni - a vi - - - di, vi -

T II

8 moe \_\_\_\_\_ ni - a, moe - ni - a vi - - -

B I

me - a moe - ni - a, moe - ni - a vi - - - di, \_\_\_\_\_

B II

moe - ni - a, moe - - - ni - a vi - - - di, \_\_\_\_\_

31

S I  
ul - ta vi - rum \_\_\_\_\_ poe - - - nas in - i - mi - co

S II  
di, ul - ta vi - rum \_\_\_\_\_ poe - - - nas in - i - mi -

A  
- - ul - ta vi - rum \_\_\_\_\_ poe - - - nas in - i - mi - co

T I  
8  
- - di, ul - ta vi - rum \_\_\_\_\_ poe - nas i - ni - mi -

T II  
8  
di, ul - - - - ta vi - rum poe - nas

B I  
\_\_\_\_\_ ul - - ta vi - rum \_\_\_\_\_ poe - nas in - i - mi -

B II  
ul - ta vi - rum \_\_\_\_\_ poe - nas \_\_\_\_\_ in - i - mi -

*poco a poco decrescendo e rallentando*

34

S I a fra - tre, a fra - tre re-ce - pi. \_\_\_\_\_

S II - - co, in - i - mi - co a fra - tre re-ce - pi. \_\_\_\_\_

A in - i - mi - co a fra - - - tre re-ce - - - pi. \_\_\_\_\_

T I 8 co a \_\_\_\_\_ fra - - - tre re-ce - pi. \_\_\_\_\_

T II 8 in - i - mi co a \_\_\_\_\_ fra - tre re-ce - - - pi. \_\_\_\_\_

B I - - co a \_\_\_\_\_ fra - - - tre re-ce - pi. \_\_\_\_\_

B II - - co a \_\_\_\_\_ fra - - - tre re-ce - pi. \_\_\_\_\_



. . . . *a tempo (poco più lento)*

37

S Fe - lix heu!\_\_\_\_ ni mi-um

A Fe - lix heu!\_\_\_\_ ni-mi-um

T 8 Ni-mi - um fe - lix,\_\_\_\_ ni-mi-um fe -

B

Soprano Solo

41

Solo S. fe - lix: si li - to - ra tan - tun num - quan

S fe - lix: si li - to ra tan - tun num - quan

A fe - lix: si li - to - ra tan - tun num - quan

T 8 - - lix,\_\_\_\_ ni-mi-um\_\_\_\_ fe - - - lix,\_\_\_\_

B Ni - mi - um fe - - - lix,\_\_\_\_ ni - mi - um\_\_\_\_

44

Solo S.   
 Dar - da - ni - ae \_\_\_\_\_ te - ti - gis - sent no - stra ca \_\_\_\_\_

S   
 Dar - da - ni - ae \_\_\_\_\_ te - ti - gis - sent no - stra ca - \_\_\_\_\_

A   
 Dar - da - ni - ae \_\_\_\_\_ te - ti - gis - sent no - stra ca - \_\_\_\_\_

T   
 \_\_\_\_\_ ni - mi - um \_\_\_\_\_ fe - - - - - lix. \_\_\_\_\_

B   
 fe - - - - - lix, \_\_\_\_\_ ni - mi - um fe - \_\_\_\_\_

47

S   
 ri - - - - - nae. \_\_\_\_\_  
 - - - - - nae

A   
 ri - - - - - nae. \_\_\_\_\_

T   
 \_\_\_\_\_

B   
 - - - - - lix. \_\_\_\_\_